

FAMILY GUY

"Road to Rupert"

Production #5ACX04

Written by

Patrick Meighan

Directed by

Dan Povenmire

Created by

Seth MacFarlane

Executive Producers

David A. Goodman

Seth MacFarlane

Chris Sheridan

TABLE DRAFT

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“Road To Rupert”

CAST LIST FOR #5ACX04:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN (SUB: CHRIS SHERIDAN)
CHRIS GRIFFIN.....SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

AFRICAN-AMERICAN TOURIST..... TBD (SUB: STEVE CALLAGHAN)
ANNOUNCER..... TBD (SUB: JOHN VIENER)
BATMAN..... TBD (SUB: CHRIS SHERIDAN)
BILLY DEE WILLIAMS.....TBD (SUB: JOHN VIENER)
BUYER..... TBD (SUB: MARK HENTEMANN)
BUYER #2 TBD (SUB: JOHN VIENER)
CARETAKER.....TBD (SUB: ALEC SULKIN)
CLEVELAND.....MIKE HENRY
DOC BROWN..... (SUB: SETH MACFARLANE)
DRIVER..... TBD (SUB: SETH MACFARLANE)
FAT GUY..... TBD (SUB: MIKE HENRY)
GUY..... TBD (SUB: ALEC SULKIN)
HERBERT.....MIKE HENRY
JERRY FALWELL TBD (SUB: ALEC SULKIN)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
JOHN MALKOVICH.....TBD (SUB: SETH MACFARLANE)
KID..... TBD (SUB: STEVE CALLAGHAN)
MAN #1..... TBD (SUB: ALEC SULKIN)
MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)
MILD MANNERED MAN..... TBD (SUB: CHRIS SHERIDAN)
MRS. CORDRAY..... TBD (SUB: KIRKER BUTLER)
NARRATOR..... TBD (SUB: ALEC SULKIN)
NORM..... TBD (SUB: ALEC SULKIN)
OLD MAN/GEORGE CARLIN.....TBD (SUB: DANNY SMITH)
PAT ROBERTSON.....TBD (SUB: SETH MACFARLANE)
QUAGMIRE.....SETH MACFARLANE
RENTAL MANAGER..... TBD (SUB: PATRICK MEIGHAN)
RICH WOMAN #1..... TBD (SUB: ALEC SULKIN)
RICH WOMAN #2..... TBD (SUB: SETH MACFARLANE)
SHARON STONE..... TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)

STANFORD.....TBD (SUB: JOHN VIENER)
TIMMY..... TBD (SUB: STEVE CALLAGHAN)
WOODY..... TBD (SUB: STEVE CALLAGHAN)
YOUNG GUY.....TBD (SUB: STEVE CALLAGHAN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' FRONT YARD - SAME

The GRIFFINS are having a yard sale. Various NEIGHBORS inspect the goods. **ANGLE ON BRIAN**, who sets out his wares, including an old Soloflex-type workout bench.

MEG

Brian, you're getting rid of your exercise bench?

BRIAN

Yeah. You know, in retrospect, the commercial should've been a red flag.

INT. COMMERCIAL STAGE - DAY (CUTAWAY)

Two oiled and shiny MEN use workout equipment that contorts their bodies into various suggestive positions.

ANNOUNCER (V.O.)

From the company that brought you Buns of Oil comes: Homoflex. Improve your muscle tone, burn excess fat, and feel like a new you.

CLOSE ON a family photo of an overweight, unhappy man with a wife and kids.

MAN #1 (V.O.)

This was me before Homoflex.

EXT. BEACH - DAY

ANGLE ON a MUSCULAR MAN in a speedo being held up horizontally by THREE MUSCULAR MEN.

MAN #1

And this is me now.

MEN

Thanks, Homoflex!

The men playfully drop Man #1 and run off.

MAN #1

Oh, you bitch! You did that on
purpose!

They all start **laughing and slapping** as he chases them and they pig pile on top of each other, continuing to **fight playfully**.

EXT. GRIFFINS' FRONT YARD - CONTINUOUS (BACK TO SCENE)

CHRIS lays out various items for sale. HERBERT approaches.

HERBERT

Hey there, Chris.

CHRIS

Hi, Mr. Herbert!

HERBERT

You selling your hand-me-downs?

CHRIS

Yep!

HERBERT

You got anything that you used to wear
in the summertime?

CHRIS

Just these old shorts.

HERBERT

Sweet Jesus.

ANGLE ON STEWIE, laying out various items for sale. Rupert is there with him, as is an OLD MAN with a white beard and a pony tail.

OLD MAN

Wow, look at those clothes they're
selling. Hey, how come there's
"outerwear" and "underwear," but no
"innerwear" and "overwear"?

A BUYER approaches.

BUYER

(RE: OLD MAN) How much for George
Carlin?

STEWIE

Take him.

The buyer picks up George Carlin and exits.

GEORGE CARLIN

I'm being sold with your stuff, and now
I'm gonna go be part of his stuff.

Stewie picks up a DVD from a pile of items for sale.

STEWIE

Now who is the braniac -- and I say
that with sarcasm -- who wants to sell
our DVD of "Dante's Peak"? You know
what? I'm gonna bring this inside and
we're all gonna watch it tonight as a
reminder.

Stewie exits.

LOIS

You know, Brian, I'm looking forward to
getting rid of some of this crap. Like
this "movie." (OFF DVD) "Stymie
Gruffin: The Untold Story." It's not a
movie at all, Brian! Just three
episodes, back to back. This thing is
an insult.

BRIAN

(UNCOMFORTABLE) Well, that might be overstating things a little.

LOIS

It's a middle finger to the fans, is what it is. Fox should be embarrassed--

Brian signals O.S., and a couple MEN IN SUITS enter, gag Lois and drag her away.

BRIAN

(TO SOME NEARBY BROWSERS, AND ALSO TO US) Lois is suffering from exhaustion. She doesn't mean it. Please, keep shopping and enjoying our many fine products.

BUYER #2 picks up Rupert as Brian goes back to his paper.

BUYER #2

(RE: RUPERT) Give you a dollar for this.

BRIAN

(NOT PAYING ATTENTION) Sold.

The Man puts a dollar on the table and walks off with Rupert. **ANGLE ON PETER**, digging through some stuff. He finds some red, white and blue driving gloves.

PETER

Holy crap. Evel Knievel gloves! I bet I could do a wheelie with these! (TO BRIAN) How much for the gloves?

BRIAN

Peter, those are yours.

PETER

Ten bucks! Two. Seven! Four. Five-fifty! Ten. Sold! (POCKETING THE GLOVES) Sucker. I woulda gone to fifteen, easy. I am so stupid.

Peter puts on the gloves and admires them.

PETER (CONT'D)

Awesome. This is an even better purchase than those live duck earmuffs I bought.

EXT. SNOWY STREET - DAY (FLASHBACK)

Peter, dressed for winter, walks down the street with two live ducks attached to his ears. The ducks **quack** noisily.

PETER

Shut up! Shut up, ducks! Quiet! I'm trying to think of something! Dammit! God help me, if my ears weren't so damn toasty, you'd be going right back to the freakin' store!

Peter starts stumbling angrily up the sidewalk, **swatting** at the ducks.

EXT. GRIFFINS' FRONT YARD - MOMENTS LATER (BACK TO PRESENT)

Stewie re-enters and notices Rupert's gone.

STEWIE

Rupert? (TO BRIAN) Where's Rupert?

BRIAN (V.O.)

(GUILTILY) Oh boy, what did I do?

A THOUGHT BUBBLE appears over Brian's head. In it, we see Brian viewing a DEAD PERSON at an open casket funeral. He looks around, sees that no one's looking, and then rolls around on the dead person.

BRIAN (V.O.) (CONT'D)

Right, but, more recently, what did I
do?

In the THOUGHT BUBBLE, we see Brian sell Rupert, as earlier:

BUYER #2 (IN THOUGHT BUBBLE)

Give you a dollar for that.

BRIAN (IN THOUGHT BUBBLE)

Sold.

The thought bubble disappears.

BRIAN

(TO STEWIE) Uh... I haven't seen him.

STEWIE

Not like him to wander off. (CALLING
OUT) Rupert? Rupert! (TO BRIAN) Oh,
no, what if he's been kidnapped?!

BRIAN

Well, let's just calm down--

STEWIE

I've got to save him, Brian. Before
his captors force him into horrible
perversions.

STILL PHOTOS - DAY/NIGHT

Rupert, with beret and AK-47, participating in bank robbery
(like Patty Hearst).

Rupert, in seedy motel room, doing porn. A black bar covers
Rupert's eyes.

Rupert in burkha (like Elizabeth Smart), alongside that
creepy, bearded, radical MORMON DRIFTER and his other wife.

Rupert standing, leashed and collared, while LYNNDIE ENGLAND
smiles and points at his blurred pelvis.

An actual paparazzi photo of ANGELINA JOLIE and her adopted
CHILDREN, with Rupert in her baby sling.

EXT. SPOONER STREET - DAY (BACK TO SCENE)

Brian and Lois look on as Peter finishes constructing a "ramp" at the end of three cars parked on the street. The ramp is just a sheet of plywood, angled over a cinderblock. He steps back and puts on his driving gloves.

LOIS

Peter, you can't drive the car over that. You're gonna get hurt.

PETER

That's what Adrian said in Rocky IV, Lois. And what if Rocky had listened to her? Right now we'd all be speaking whatever language Dolph Lundgren speaks, if any.

Peter tightens his driving gloves.

PETER (CONT'D)

Now if you'll excuse me, I have some death to defy.

Peter exits O.S. After a beat, we hear a **car rapidly approach**. Peter's car **zooms** into frame, **bursting** through the chintzy ramp and **colliding** violently into the parked cars. Peter staggers from his car, dazed and in pain.

LOIS

Oh, my god, are you okay?

PETER

(MUMBLING, INCOMPREHENSIBLE) Call nine one one.

LOIS

What?

PETER

(MUMBLING, INCOMPREHENSIBLE) Call nine one one.

LOIS

Peter, I'm sorry, I can't understand
you.

Blood pours from Peter's mouth as he says the following:

PETER

Call nine one one!

Peter collapses to the ground.

BRIAN

(TO LOIS) Go! I'll stay with him!

Lois hurries away. Brian stands over Peter, who is prone and unconscious. After a beat, Brian can't help himself: he gets down and **rolls around** on Peter's body.

EXT. MONTAGE - DAY

We see three shots of Stewie stapling up "Missing" posters of Rupert. The last one is Stewie stapling the picture up over a real missing child poster.

INT. GRIFFINS' LIVING ROOM - DAY

Brian enters to find Stewie drugged up, sitting on the couch.

BRIAN

What the hell's wrong with you?

STEWIE

I'm so distraught over losing Rupert, I
needed something to calm me down.

Brian picks up an empty bottle from the couch.

BRIAN

This is an entire bottle of Nyquil.

STEWIE

I know and it's doing wonders.

(REACHING OUT) Come here, puss. Come
here. Come here, puss. Here, puss.

BRIAN

What are you -- what are you doing?

STEWIE

Calling the cat.

BRIAN

We don't have a cat, that's a throw
pillow.

STEWIE

(BREAKING DOWN WEAKLY) Ohhhhhh.

There's a **knock** at the door. Peter enters and answers it.
It's JOE.

PETER

Hey, Joe.

JOE

Mornin', Peter. I'm here to revoke
your driver's license.

PETER

What?! Why?!

JOE

That Evel Knievel stunt of yours.

(READING TICKET) We got reckless
driving, disturbing the peace, plus one
of the cars you hit belonged to a
Jewish person, so that's technically a
hate crime.

PETER

Okay, well, I guess you can take my
license. 'Course it's all the way up
here...

Peter dangles the license just out of Joe's reach.

JOE

Peter, knock it off. Give it to me. Gimme the damn license. This is in poor taste, Peter. You're starting to piss me off. You're starting to PISS ME OFF!

PETER

It's right here, Joe. Here you go, Officer. Don't want it? Having some trouble? Eh? All you got to do is take it. It's right in front of you-- AAAA!

Joe **jabs** Peter in the stomach with his night stick. Peter keels over and drops the license, which Joe catches. Joe exits. Peter walks back inside holding his belly.

PETER (CONT'D)

(TO STEWIE AND BRIAN) Aw, man, this sucks. How the hell am I supposed to get around now, huh? Skateboard? 'Cause, you know, I've had bad luck with those.

INT. DOC BROWN'S GARAGE - DAY (FLASHBACK)

Peter, dressed as Marty McFly, is on the phone with Doc Brown from "Back to the Future."

PETER

Wait a minute, Doc. Are you telling me that it's 8:25?

DOC BROWN (O.S. - ON PHONE)

Precisely!

PETER

Damn. I'm late for school!

Peter hangs up, grabs his skateboard, and runs out.

EXT. STREETS OF HILL VALLEY - CONTINUED (CUTAWAY)

As "Power of Love" plays, Peter skates into the street, grabbing the rear end of a passing pick-up truck, expertly dodging traffic. At the point in the song where the music halts, Peter turns dramatically to the camera and sings.

PETER

THAT'S THE POWER OF LOVE!

EXT./ESTAB. GRIFFINS' HOUSE - DAY**INT. GRIFFINS' LIVING ROOM - SAME**

Peter sits on the couch watching TV. Lois stands near him.

PETER

Aw, man, this sucks. I got no license.

I can't go anywhere.

LOIS

Well, this is your own fault, Peter,
and if you want my opinion, a little
time away from the bar will do you some
good.

Lois exits.

PETER

I'll show her. I'll just go to another
bar.

ANNOUNCER (V.O.)

We now return to "Cheers."

Peter walks over to the TV and kneels down on the floor next to it, pressing the side of his face up against the screen, pretending that he is in "Cheers."

BAR PATRONS (ON TV)

Norm!

PETER

And Peterrrr, yea!

WOODY (ON TV)

How's life in the fast lane, Mr.

Peterso--

PETER

Griffin.

NORM (ON TV)

I can't find the on-ramp.

Studio audience laughter.

PETER

He was talking to me, Norm! Quit
stealing my punchlines, you fat drunk!

On TV, Sam serves Norm a beer.

NORM (ON TV)

Put that on my tab.

Big audience laughter.

PETER

Aw, that's it!

He **punches** the TV, **smashing** it.

PETER (V.O.) (CONT'D)

Aw, man, now I can't even watch TV.
What the hell am I gonna do all day?
That's all right, that's okay. I don't
need TV. I'll just make my own sitcom
in my head. And I'll give it an upbeat
80's sitcom theme.

We **PUSH IN** to Peter's wide-eyed, smiling face and do a quick
dissolve to a sitcom montage over the following lyrics
(Peter entering with groceries, dusting the fishtank, etc.):

PETER (CONT'D)

THIS TIME AROUND / I'M STAYING AT HOME
/ AND THINGS ARE GONNA GET BETTER /
SETTLIN' IN / LOVING MY WIFE / BUT THEN
I GOT THAT LETTER / MY BLACK SON / MY
BLACK SON / NOW EACH DAY MY HEART IS
GETTING BIGGER / DON'T EVEN REMEMBER
SLEEPING WITH THAT LADY / BUT I DID! /
MY BLACK SON / HE'S COMIN' TO STAY / MY
BLACK SON / HE'S MAKING EACH DAAYYY THE
BEST THAT HE CAN! / ALSO HE'S A NINJA!

EXT./ESTAB. TOY STORE - DAY

Sign: GEPETTO'S LI'L TOY WORKSHOP (formerly: Minh's Li'l Toy Labor Camp)

INT. TOY STORE - SAME

PAN ACROSS a few CUSTOMERS looking at toys. We land on MAYOR WEST, who is looking at a shelf of Bratz dolls that stare back at him.

MAYOR WEST

Look at you, Bratz. You think you're pretty damn stylish, don't you? You think you know everything! You think you've got life all figured out. Well, you know what? I was in Vietnam. So go to hell!

He **knocks** the entire row of dolls off the shelf with an angry fist-swipe. **ANGLE ON** Brian leading Stewie to the stuffed animal aisle.

STEWIE

Why've you brought me to the toy store, Brian?

BRIAN

I'm buying you another Rupert.

Brian grabs a stuffed gorilla doll off the shelf.

BRIAN (CONT'D)

Hey, this one's cute, huh? (READING TAG) And if we buy it, they save a real gorilla in the wild. (READING FURTHER) And if we don't, they kill one. Wow, these guys are playing hardball.

STEWIE

You can't just take some Korean-made velveteen primate and call it Rupert! Now come on, this is all time we could be using to find Rupert's kidnappers!

BRIAN

(SIGH) Look, I may as well come clean with you. Rupert wasn't kidnapped. I accidentally sold him at the yard sale.

STEWIE

(GASPS) You son of a bitch!

He runs at Brian, **punching** his chest effeminately. Brian easily grabs his wrists as Stewie continues to struggle, then gives in, **sobbing** against Brian's chest. Stewie drops to the floor, **weeping**.

BRIAN

Come on, Stewie, I'm really sorry, it was an accident. Listen, I'll buy you whatever you want. How about some "Mr. Holland's Opus" action figures, huh?

BRIAN (CONT'D)

(HOLDS UP THE FIGURES) "Hey, why won't you learn music, son?" "(DEAF NOISES)"
"Oh, that's right, you're deaf. Well, we'll spend more time together, but right now I have to go buy groceries. I'll take my sandcrawler."

Brian puts the Mr Holland figure in a sandcrawler and makes a noise like its **engine is starting up**. He "accidentally" runs over the deaf son figure with it.

BRIAN (CONT'D)

"Oh, no, look out!" (EXTENDED CRASH NOISES) "Oh, god! No! No! No! No!"
You know, I've gotta be honest with you, I haven't seen the movie. I'm kinda improvising here. Just trying to make you feel better.

STEWIE

You-you did -- you did kinda suck me in there, but... Damn you, Brian! How could you sell Rupert? What you've done is more horrible than sex with Sharon Stone!

INT. BEDROOM - NIGHT (CUTAWAY)

SHARON STONE lies in bed next to a GUY.

GUY

Wow, that was great. One minute I'm filling up at Chevron, and the next I'm having sex with Sharon Stone.

SHARON STONE

Yeah. Now comes the best part.

Sharon Stone gets up on her knees and bends her arms like a preying mantis. She leans over and **bites** the guy's head off.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Lois opens the fridge.

LOIS

(ANNOYED SIGH) Get out of the fridge,
Peter.

PETER (O.S.)

There is no Peter, only Zuul.

LOIS

I said get out of the fridge!

As Peter scrambles out of the fridge, plastic shelves and food **clatter out** with him onto the floor.

PETER

Alright, alright! Jeez, Lois, I'm just
trying to amuse myself since I don't
have a damn driver's license.

LOIS

Look, Peter, it's getting a little
annoying having you around the house
all the time. So you'll be happy to
know I got you your own personal
driver.

PETER

My own driver?! Holy crap, that's
awesome! I've always wanted one, ever
since I was a driver for The Grinch.

EXT. SNOWY MOUNTAIN ABOVE WHOVILLE - DAY (FLASHBACK)

Peter, with a single antler tied to his head, struggles to pull THE GRINCH and his sleigh, which is ridiculously overloaded with gifts. The Grinch suddenly keels over, **falling** off the sleigh into the snow, unconscious.

PETER

Mr. Grinch? Mr. Grinch?!

Peter runs and bends over The Grinch.

PETER (CONT'D)

Oh, my God! Are you okay?!

NARRATOR (V.O.)

The Grinch's heart grew three sizes that day... otherwise known as a myocardial infarction. A heart attack. The number one cause of death in Grinches, Loraxes, Sneetches, Yertles, and black males above the age of thirty-five.

The Grinch **coughs** up blood and goes into his death throes.

EXT. GRIFFINS' FRONT YARD - A LITTLE LATER (BACK TO PRESENT)

Peter and Lois walk out toward Peter's car. We see someone in the driver's seat.

PETER

Man, I hope my driver's someone interesting. Like a Eastern European immigrant with lotsa cool stories about the ethnic cleansing he barely escaped.

LOIS

Peter, it's Meg. Your personal driver is Meg.

We reveal that, indeed, Meg is behind the wheel.

PETER

What?! (DISAPPOINTED) Where's my
genocide buddy?

EXT. GRIFFINS' HOUSE - DAY

INT. STEWIE'S BEDROOM - SAME

Brian looks on as Stewie taps some keys on his computer.

STEWIE

It's very simple, Brian. I've taken
DNA from the dollar bill you were paid
for Rupert. Now to check that DNA
against the federal database.

BRIAN

Wait, you can do that?

STEWIE

Yeah, thanks to the Patriot Act, you
can do anything you want.

BRIAN

Really?

STEWIE

In fact, do you know we can spy on Mort
just because he's Jewish?

BRIAN

The Patriot Act says that?

STEWIE

Oh yeah, it insists on it. Lotta wild
stuff in there. Take a look.

Stewie hands Brian a copy of the Patriot Act.

BRIAN

(READING) "In the event of a terrorist
attack, interracial children can be
used as food."

The computer **beeps**.

STEWIE

Ohp, we have a match!

ANGLE ON the computer screen, which features a photo of the
man who bought Rupert. It reads: "NAME: STANFORD CORDRAY."
"AGE: 39." "WATCHES: "COLD CASE", "WITHOUT A TRACE" AND "YU-
GI-OH!"

STEWIE (CONT'D)

Stanford Cordray, 89 Spooner Street.

That's only a few blocks away. Let's
go!

Stewie hurries out the door. Brian follows after, slowly,
still reading from the Patriot Act.

BRIAN

(READING) "In the event of an attack on
the nation's capital, Sean Hannity is
entitled to one consequence-free rape.
Addendum: this also applies if there is
no attack."

EXT. HOUSE ON SPOONER STREET - A BIT LATER

Brian and Stewie hurry to the front door and **ring** the bell.

STEWIE

Hello?! Hello?!

Brian **rings** again as Stewie peeks in the front window.

STEWIE (CONT'D)

It can't be! This house is deserted!

PULL BACK to reveal a real estate sign on the front yard,
reading "~~FOR SALE~~ SOLD!"

STEWIE (CONT'D)

He moved. He's gone. Rupert's gone.

An ELDERLY CARETAKER, in overalls and a trucker's cap, walks out.

CARETAKER

If you're looking for the Cordray family, you just missed 'em. Moved outta town.

BRIAN

Who are you?

CARETAKER

I'm the caretaker.

BRIAN

Of what?

CARETAKER

Anything that needs taking care of.

(BEAT) Twenty bucks. Make you smile.

Stewie sees a moving truck pulling away in the distance.

STEWIE

Brian, look! The moving truck! We're not too late!

Stewie and Brian start running for the truck. The truck leaves them far behind. Brian manages to flag down a car. It's driven by MAYOR WEST.

MAYOR WEST

Can I help you gentlemen?

BRIAN

Follow that truck!

Brian and Stewie get in the car. Mayor West just sits there.

BRIAN (CONT'D)

Didn't you hear me? I said follow that truck!

MAYOR WEST

Oh, I heard you. What I didn't hear was "please."

BRIAN/STEWIE

Please follow the truck!

The car peels away. Over an **exterior shot:**

MAYOR WEST (O.S.)

I always enjoy traveling companions.
Let's play twenty questions. Am I Bo
Bice? Yes, I am. Well played, worthy
adversary.

END OF ACT ONE

ACT TWO**EXT./ESTAB. HIGHWAY - DAY**

Mayor West's car follows the moving truck.

INT. MAYOR WEST'S CAR - CONTINUOUS

STEWIE

We're gaining on him! (STICKS HEAD OUT WINDOW) I'm coming, Rupert!

MAYOR WEST

Don't let me down, Congo Cruiser.

(TURNING TO BRIAN & STEWIE) By the way, fellas, I just named my car "Congo Cruiser."

STEWIE

My word, a high speed chase! I haven't had this much fun since I spent that day following fat people around with a tuba.

EXT. STREET - DAY (FLASHBACK)

We see Stewie hiding behind a bush. (Note: We see just the top of the tuba, and Stewie's eyes hiding in the bushes.) After a moment, a FAT GUY walks by. Stewie scurries out of the bushes and starts walking right behind him, playing a **wacky theme** on the tuba.

FAT GUY

(ANNOYED) Stop it!

Stewie keeps **playing**.

FAT GUY (CONT'D)

Cut it out!

Stewie keeps **playing**.

FAT GUY (CONT'D)

I have a glandular problem!

The fat guy trips and falls down. Stewie plays a low horse whinny on the tuba.

INT. MAYOR WEST'S CAR - DAY (BACK TO PRESENT)

Mayor West slams on the brakes and the car screeches to a halt.

MAYOR WEST

I'm sorry, but I can go no further.

STEWIE

What? Why not?

MAYOR WEST

We're about to cross into Connecticut,
and my elvin magic is no good there.
Good bye, Brendan and Stinky.

EXT. HIGHWAY - DAY - CONTINUOUS

Stewie and Brian scramble out of the car and run after the truck on foot. It quickly pulls away from them.

STEWIE

No! We were so close!

The truck hits a bump, and a box falls off it. Stewie and Brian run up to the box as the truck disappears into the distance. Stewie picks up the box.

STEWIE (CONT'D)

What a bit of serendipitous fortitude!

Now we've got that fellow's address!

Let's see... (READING) "Aspen,
Colorado."

There's a long beat.

STEWIE (CONT'D)

What kind of a douche moves to
Colorado?

BRIAN

It doesn't matter, we're not going.

STEWIE

What? But I can't leave Rupert to
perish. For the rest of my life, I'll
be as lonely as Pat Robertson and Jerry
Falwell after the rapture.

EXT. DESERTED CITY - DAY (CUTAWAY)

PAT ROBERTSON and JERRY FALWELL stand alone in a deserted
street.

PAT ROBERTSON

(LOOKING SKYWARD) Dammit, Jerry, why
are we the only ones still here?

JERRY FALWELL

I don't know, we hated all the right
things.

PAT ROBERTSON

Now there's nothing left to hate.

JERRY FALWELL

I'm gonna hate that rock.

PAT ROBERTSON

No, I'm gonna hate that rock.

JERRY FALWELL

Let's both hate that rock.

PAT ROBERTSON

I hate you.

JERRY FALWELL

I hate you, too.

They start making out.

EXT. HIGHWAY - DAY (BACK TO SCENE)

BRIAN

Look, Stewie, don't you think at some point, you're gonna have to let Rupert go? I mean, you are getting a little old to have a teddy bear.

STEWIE

Brian, I'm one!

BRIAN

Still?

STEWIE

What?

BRIAN

Look, I'm not going to Colorado, I'm turning around and going home.

STEWIE

Fine, then, I'll go by myself. See you from the back of my milk carton. You know who doesn't like to molest children? Truckers.

BRIAN

Huh?

STEWIE

Want that on your conscience, Brian? Try explaining this to Lois. You'll wind up in a dumpster with a bunch of slow, unadoptable greyhounds.

BRIAN

Don't joke about that. That's like the Holocaust to us.

STEWIE

Yeah, well, when greyhounds start running the New York Times and the World Bank, I'll be more inclined to believe you. (THROWING THUMB OUT) Now, are you coming or not?

BRIAN

(SIGHS) Fine.

Brian also sticks his thumb out. They stand there for a beat.

BRIAN (CONT'D)

(SINGING) TAKE TO THE HIGHWAY / WON'T
YOU LEND ME YOUR NAME...

STEWIE

Who sings that song?

BRIAN

James Taylor.

STEWIE

Yeah, let's keep it that way.

EXT./ESTAB. ROAD - DAY

INT. PETER'S CAR - SAME

Peter sits in the back of the car, looking sullen and petulant, while Meg drives.

PETER

Aw, this sucks. Can you believe I'm stuck with Meg driving me around?

MEG

Dad, it's just you and me in the car.

PETER

Don't remind me. It's bad enough I got
a suspended license, I gotta ride
around town with Stinky McPoop-pants.
I want apple juice!

MEG

Dad, you left your apple juice at home.

PETER

(KICKING MEG'S SEAT) I want apple
juice!

MEG

(SIGH) You wanna watch Spongebob?

PETER

Yes. With apple juice.

A DVD player flips down from the ceiling. Peter watches and
laughs with quiet delight.

PETER (CONT'D)

Hehehehehe. Spongebob! Eh hh. All
right, I'm bored again! Hey, let's go
pick up the guys.

MEG

Oh, god, I don't want to have to drive
all your obnoxious friends around.

PETER

Meg, I promise, we'll behave ourselves.

INT. PETER'S CAR - X

The song from "That 70's Show" **plays**. As in that show's opening credits, Peter, CLEVELAND, QUAGMIRE and Joe rock out, party, change positions, etc. They all have fun, except for Meg, who's miserable.

EXT./ESTAB. GETTYSBURG, P.A. - HIGHWAY - DAY

Brian and Stewie jump out of the Batmobile.

STEWIE

Thanks for the ride, Batman. And, you know, uh, maybe next time let someone else tell a story.

BATMAN

Hey, piss off.

BATMAN gives them the finger and peels out, kicking up gravel.

BRIAN

Where the hell are we?

Brian and Stewie turn and see a sign reading, "Gettysburg National Memorial."

EXT. MEMORIAL BATTLEGROUND - MOMENTS LATER

Stewie and Brian walk through the memorial. Stewie looks on, in reverence and awe.

STEWIE

This is history right here, Brian.
Gettysburg. Billy Yanks. The 20th
Maine. So many lives lost. All in
pursuit of the ideal that no man should
be subjugated because of the color of
his skin. Those boys paid the ultimate
price here. For equality. For
humanity.

Stewie notices an AFRICAN-AMERICAN TOURIST nearby, taking a picture.

STEWIE (CONT'D)

(TO AFRICAN-AMERICAN TOURIST) You're welcome.

AFRICAN-AMERICAN TOURIST

I'm sorry?

STEWIE

I'm just sayin'... make it worth our while, you know? We wrote a pretty big check for you folks here, so, uh... don't let us down. That's all. Would it kill you to send a "thank you" card? Whatever. It's fine. It's fine. Just, uh... I just hope you're making the best of what we gave you, here.

Stewie gives the tourist a supportive/condescending pat.

AFRICAN-AMERICAN TOURIST

I would say that, given the events that preceded it, the couple hundred years or so, maybe we're about even.

STEWIE

Yeah, no, no. We gave more.

EXT./ESTAB. STREET - NIGHT

INT. PETER'S CAR - SAME

Meg drives Peter, Cleveland, Quagmire and Joe (Peter, Cleveland and Quagmire are in the back seat. Joe is in the way-back). All are very drunk, except Meg, who is pissed and sullen.

PETER

Hey, Cleveland, who would you rather do: Queen Latifah or Halle Berry, but she's been dead for six hours?

CLEVELAND

Aw, man. That's a tough one.

QUAGMIRE

What'd she die of?

JOE

I've seen bodies that've been dead for six hours. Some of them aren't too bad.

CLEVELAND

Then Halle Berry.

MEG

God, will you guys shut up back there?!

The guys quiet down, but with some **snickers**. Cleveland mischievously sticks his index finger in his mouth, wetting it, and twists it in Meg's ear, giving her a wet willy.

MEG (CONT'D)

AAAA! Gross! Stop it!

The guys **snicker** some more in the back, then Peter turns to the others.

PETER

(WHISPERING) Hey, guys, check this out.

He slowly takes out a lighter and lights it over Meg's hat, setting it on fire. He covers his mouth to hide his **squealing laughter**. The other guys kick and squirm with **repressed laughter**, too.

JOE

Hey, Meg, don't be such a hot head.

MEG

What?

CLEVELAND

Hey, Meg, you sure look hot today.

MEG

What?

PETER

Hey, Meg, I lit your scalp on fire.

Meg **screams**.

QUAGMIRE

Don't worry, I'll put it out.

Quagmire dumps a whole bottle of beer on her. Meg **slams** on the brakes, the car **skids** to a stop, and is **rear-ended** by the car behind them. The DRIVER gets out of his car and storms up to the window.

DRIVER

What the hell is your problem, you dumb
bimbo?!

Meg snaps, letting out a **low growl** that quickly crescendos into a **loud, angry one**. She **punches** the guy in the face, then **opens the car door hard** into his stomach, knocking him down. She leaps out of the car and starts **pummeling** him.

DRIVER (CONT'D)

Ah, god, stop! Please! AAAA! AAAA!
AAAA!

Meg steps back, **breathing heavily** like a wild animal with her fists clenched, as the Driver, now bleeding and bruised, scrambles away and jumps back into his car, **peeling** away.

PETER

Meg. That was awesome!

INT. OTHER CAR - CONTINUOUS

The Driver drives, still an emotional wreck. His KID is in the passenger seat.

KID

Daddy, you just got beat up by a girl.

DRIVER

(STILL EMOTIONAL) Yeah, well you suck
at little league!

MONTAGE:

Over **light, bouncy travel music**, we see a series of postcards of Stewie and Brian as they make their way across country (Ohio, Indianapolis, Chicago, Kansas, etc.). After the last one, we dissolve to:

EXT. HIGHWAY - DAY

Stewie and Brian get out of the back of a pick-up truck. They stand before a sign that says, "Welcome to Colorado. More than just Kobe and Columbine!" They stare at the imposing peaks of the Rocky Mountains in the distance.

CLOSE ON Brian.

BRIAN

If we wanna get to Aspen, we've got to
get over those mountains somehow.
That's quite a roadblock.

CUT TO Stewie walking directly toward camera.

STEWIE

(TO CAMERA) A roadblock is a choice
between two tasks, each with its own
set of pros and cons.

EXT. HELICOPTER RENTAL LOT - DAY**INT. HELICOPTER RENTAL COUNTER - SAME**

Stewie and Brian approach the RENTAL MANAGER.

BRIAN

Excuse me. Uh, how much is it to rent
a helicopter?

RENTAL MANAGER

(HANDING HIM PAPERWORK) It's ten bucks
an hour, but there's a hundred thousand
dollar deposit.

BRIAN

Oh, god. Looks like we're walking.

Stewie examines the paperwork.

STEWIE

Wait a minute. It says here you accept cash, check, or a jaunty tune?

RENTAL MANAGER

Well, this rental agreement was drafted back when musicals were culturally relevant. But certainly today, no one would--

The Rental Manager is suddenly interrupted by a **musical flourish**.

(SONG TO COME)

As the song concludes, Stewie and Brian (on board the chopper) soar into the Rockies, toward Aspen.

EXT. SKY - DAY

The helicopter soars between the mountain peaks.

INT. HELICOPTER COCKPIT - DAY

Stewie and Brian both wear helmets with headsets and goggles.

STEWIE

(SHOUTING) Brian!

BRIAN

(SHOUTING) Yeah!

STEWIE

(SHOUTING) Be careful 'cause the mountains are the same color as the sky!

BRIAN

(SHOUTING) What?

STEWIE

(SHOUTING) I said, be careful 'cause the mountains are the same color as the--
WHOOOAAA!

BRIAN

(LONG BEAT) What the hell was that?

STEWIE

I'm practicing my comedy crash.

BRIAN

Well, keep it down 'cause I'm trying to--
WHOOOAAA!

STEWIE

Oh, that's good, Brian. That's very convincing.

The helicopter skims the peak of a mountain, which sends it careening out of control. It **crashes** into the snow and slides down the mountain. Stewie and Brian **scream** for a long time as we cut back and forth from their POV to their faces. At one point, Brian turns to look at Stewie, still **screaming**. From Brian's POV, Stewie is dressed as the devil, **laughing maniacally** at Brian. The helicopter eventually **crashes** into a snow drift, sending Stewie and Brian flying through the windshield, which **shatters**. They land in the snow.

BRIAN

What the hell do you think you were doing, distracting me back there?

STEWIE

(WHISPERING) Brian, be careful, this is avalanche country and if we-- WHOOOAA!

BRIAN

That's not funny.

A huge pile of snow **drops** on them.

END OF ACT TWO

ACT THREE**EXT. ROCKY MOUNTAINS - DAY**

EXTREME WIDE ANGLE on the mountains. We see two specks far below trudging along. **CLOSER ON** Stewie and Brian, who shiver in the extreme cold as they hike through the mountains.

STEWIE

Brian, do you think when we get out of this, they'll make a movie of our story? Maybe John Malkovich could play me.

INT. LIVE ACTION - DAY (CUTAWAY)

JOHN MALKOVICH sits against a black background, smoking a cigarette.

JOHN MALKOVICH

There's really nothing more I can tell you. What Brian and I had up on that mountain was a grand, life-changing experience. One that still haunts me to this day.

LOIS (O.S.)

Stewie, time for your bottle!

John Malkovich takes a **long drag** and **exhales**.

JOHN MALKOVICH

Damn you, vile woman.

EXT. ROCKY MOUNTAIN - LATER - DAY

Brian and Stewie reach the summit of a rise. Their eyes widen.

STEWIE

Oh, my god! Brian, look!

STEWIE AND BRIAN'S POV: The expanse of Aspen stretches out in the valley below them.

STEWIE (CONT'D)

It's Aspen! We made it! Oh, hang on,
Rupert! Rupert, hang on!

BRIAN

Yeah, yeah.

EXT. ASPEN, COLORADO - DAY

Brian and Stewie walk through town.

STEWIE

My, this is a lovely place, isn't it,
Brian? And plenty of affluence, I
hear.

ANGLE ON a lady (RICH WOMAN #1) who steps out from her
Alpine Lodge house to see the fresh snow out front.

RICH WOMAN #1

Oh, what a beautiful snowy day!

(CALLING INTO HOUSE) Bettina, come out
here and make a snow angel!

The Rich Woman's MAID emerges and, as instructed, begins to
make a snow angel on the lawn.

RICH WOMAN #1 (CONT'D)

Ah, I feel young again! Winter brings
out the child inside of me! Bettina,
make a snowball and throw it against
that stop sign.

The maid does. A SECOND RICH WOMAN steps out of the house
next door, with HER MAID in tow.

RICH WOMAN #2

Snowball fight, Judith!

RICH WOMAN #1

You're going down, Elaine!

The two rich ladies nod to their respective maids, who commence joylessly **pelting** each other with snowballs. The two rich ladies stand aside, unscathed, shouting taunts at each other.

RICH WOMAN #1 / RICH WOMAN #2

Got you! / Nuh-uh! / Ooh, good one,

Judith! / Hey, you throw like a girl!

ANGLE BACK ON Stewie and Brian, walking past a ski resort.

BRIAN

All right, the address we're looking
for is 48 Whiteman Lane.

STEWIE

Hey, look, Brian! Young people skiing.
Are you thinking what I'm thinking?

BRIAN

Oh yeah!

Stewie and Brian run O.S. **Acoustic guitar music** kicks in and we go into a montage of a Juicy Fruit commercial from the eighties. Brian and Stewie frolic on skis with a bunch of carefree, fun-loving YOUNG PEOPLE. Everyone is enjoying the one-of-a-kind, refreshing taste of Juicy Fruit gum.

CHORUS

GET YOUR SKIS SHINED UP / GRAB A STICK
OF JUICY FRUIT / THE TASTE IS GONNA
MOVE YA. / TAKE A SNIFF / PULL IT OUT /
THE TASTE IS GONNA MOVE YOU WHEN YOU
POP IT IN YOUR MOUTH. / JUICY FRUIT IS
GONNA MOVE YA / IT CHEWS SO SOFT IT
GETS RIGHT TO YA. / JUICY FRUIT / THE
TASTE / THE TASTE / THE TASTE IS GONNA
MOVE YA.

At the end of the montage, we freeze-frame on Brian with his arms in the air, as we see the words: "JUICY FRUIT. THE TASTE IS GONNA MOVE YOU!"

ANGLE ON a group of the Young People holding their skis and leaning against their truck.

BRIAN

Hey, by the way, can you guys tell us
how to get to 48 Whiteman Lane?

YOUNG GUY

Yeah, just take a left at the light.
You can't miss it.

BRIAN

Great.

STEWIE

Thanks for the gum.

They exit.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Peter, Meg and Lois have breakfast.

PETER

You should'a seen what our amazing,
freakin' daughter did to that guy,
Lois. She kicked his ass. It was like
watching Rowdy Roddy Piper beat the
crap out of Keith David in "They Live."

LOIS

That sounds awful. Meg, how could you
do that? You should call that man and
apologize.

PETER

Hey, hey, hey! Don't you talk to her
like that! Meg's as cool as the other
side of the pillow.

INT. GRIFFINS' BEDROOM - NIGHT (FLASHBACK)

Peter lies in bed restlessly, trying to sleep. Peter turns over his pillow and sees the face of BILLY DEE WILLIAMS on the other side.

PETER

Billy Dee Williams!

BILLY DEE WILLIAMS

Hello, Peter, welcome to the cool side
of the pillow. You've had a hard day.
Rest that weary head of yours and drift
on off to dreamland.

Peter rests his head on the Billy Dee Williams Pillow and falls asleep.

PETER

Ahhhh.

BILLY DEE WILLIAMS

Ah, works every time.

EXT./ESTAB. STANFORD CORDRAY'S HOUSE IN ASPEN - DAY

Stewie and Brian walk up to the expensive-looking Aspen home. The mailbox says "Cordray."

BRIAN

Well, this is the place. Looks pretty
fancy.

STEWIE

Brian, what if Rupert doesn't want to
leave? Or what if he's forgotten me?

BRIAN

Well, you can play with that Bart
Simpson doll I got you. You know, the
one that says "Eat my shorts."

STEWIE

Come on, Brian, my parents watch that show.

ANGLE ON the front door. It opens, revealing STANFORD CORDRAY, the guy who bought Rupert. He addresses his GROUNDSKEEPER, who shovels snow nearby.

STANFORD

Pablo, could you be a good man and make our snow prettier and whiter, please?
Oh, and check the icicles for safety.
Thanks.

INT. STANFORD CORDRAY'S HOUSE IN ASPEN - CONTINUOUS

Stanford re-enters, closing the door, and addresses his WIFE, who sits by a fire reading a magazine.

STANFORD

I swear, that man's like a son to me.

MRS. CORDRAY

Hon, he's thirty years older than you.

STANFORD

Yes, but that's in Mexican years.

There's a **knock** at the door. Stanford answers. It's Brian and Stewie.

STANFORD (CONT'D)

Oh, hello, young man. Are you here to sell candy for your school? 'Cause we think public schools are swell, in theory.

BRIAN

Actually, name's Brian. To make a long story short, I accidentally sold you a teddy bear back in Rhode Island, and, well, I kind of need it back.

From behind Stanford, a little boy, TIMMY, peeks out. He's holding Rupert.

STEWIE

Rupert! It's-- It's Rupert!

Stewie rushes at the boy and tries to take Rupert.

STEWIE (CONT'D)

Get your filthy hands off him, you jarring dread-bolted clack-dish!

MRS. CORDRAY

Timmy, get away from the public school child!

Mrs. Cordray pulls Rupert away and takes Timmy out of the room.

STANFORD

I'm sorry, but that bear belongs to Timmy now.

BRIAN

Look, I'll give you a hundred bucks.

STANFORD

A hundred dollars? My son's love is worth twice that to me! No sale. Now goodbye.

Stanford **shoves** Brian and Stewie toward the exit. Stewie notices several skiing trophies on a rack in the foyer.

STEWIE

How 'bout a ski-off?

STANFORD

What?

STEWIE

You heard me. First one down the mountain wins. If I win, I get Rupert.

STANFORD

Interesting. What do I get if I win?

STEWIE

My dog.

STANFORD

Hmm. What can he do?

Stewie and Brian stare at each other for a short beat. Brian then pulls out a top hat and cane and does a kick dance as he sings:

BRIAN

(SINGS) HELLO MY BABY / HELLO MY HONEY
/ HELLO MY RAGTIME GAL

EXT. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' FRONT YARD - SAME

Peter and Meg are both wearing baseball gloves and playing catch in the front yard. In the background, we see Chris with his head in his hands, staring forlornly out of the window, envying Meg.

INT. MEG'S BEDROOM - DAY

Meg and Peter are sitting across from each other on Meg's bed in their pajamas. They each have foam separators between their toes and are painting each others' toenails while gabbing happily. Meg realizes the time, then picks up the remote and turns on the TV. On the screen, we see the title card for "Grey's Anatomy." Peter and Meg both wave their hands happily by their faces and **clap**, excited.

INT. MALL FOOD COURT - DAY

Peter and Meg are surrounded by shopping bags and are eating at a table. They are laughing and having a great time. Two GOOD-LOOKING GUYS walk by the front of the table. Meg and Peter stop their conversation to watch them pass.

Peter and Meg react and elbow each other good-naturedly and laugh and hug as they continue to stare off at the good-looking guys.

EXT. FRONT YARD - DAY

Peter and Meg are sitting on the front stoop, sipping lemonade.

MEG

You know, Dad, it's been really great hanging out with you. I know there's probably a million things you'd rather be doing.

PETER

Are you kidding, Meg? I've had more fun with you than I did going to see "Lost in Translation" with Cleveland and Quagmire.

EXT. MOVIE THEATER - DAY (FLASHBACK)

Peter, Cleveland and Quagmire emerge from the theater, smiling dreamily. The marquee says "Lost in Translation."

QUAGMIRE

What do you think he whispered to her?

CLEVELAND

I bet it was just right.

EXT. GRIFFINS' HOUSE (BACK TO SCENE)

PETER

Look, I know sometimes I give you a hard time.

PETER (CONT'D)

Y'know, calling you names, reading your diary, farting in your cereal when you go to get milk, then laughing "oh, ha ha ha, she doesn't know she's eating my fart." But y'know, Meg, I'm starting to realize I got a really wonderful daughter.

MEG

(MISTY-EYED) Thanks, Dad.

They hug. Joe wheels up.

JOE

Peter, good news. Your suspension is up, you can have your license back.

Joe gives Peter his driver's license.

PETER

You-- You mean it? I'm free? No more gettin' driven around?! Aw, sweet!

Joe exits.

MEG

So... I guess this means you don't need me anymore. You're probably gonna go back to treating me like crap, huh?

PETER

Well, maybe just to keep up appearances in front of the family. Y'know, peer pressure and all that. But from now on, Meg, you and me are secret best friends.

He kisses her on the cheek. She smiles as Lois comes outside.

LOIS

I brought you guys some more lemonade.

PETER

Ah, Meg your cheek smells like crap!

Smells like cheek crap!

He throws his glass of lemonade in Meg's face.

PETER (CONT'D)

Wash your head! To prevent that in the
future!

Peter exits into the house with Lois. As soon as she's out
of sight, he turns back to Meg.

PETER (CONT'D)

Hey.

He points and winks at her. Meg smiles happily.

EXT. COLORADO MOUNTAINSIDE - DAY

Stewie and Stanford, each on skis, peer down a ridiculously
steep slope. Brian stands beside them, ready to fire off
the starting gun. At the bottom, Timmy, nervously holding
Rupert, watches with Mrs. Cordray. Brian leans in to
Stewie.

BRIAN

Stewie, do you really think you can
beat this guy?

STEWIE

Trust me, Brian, I've got a few tricks
up my sleeve.

STANFORD

You know, you don't stand a chance. I
won the bronze in the Olympics.

STEWIE

Oh yeah, well I've seen "Hot Dog, The
Movie" four times.

STANFORD

You're bluffing.

STEWIE

Am I? I guess we'll see.

Stewie puts his goggles on. Brian **fires the starting gun**, and Stanford and Stewie take off.

HEAD ON ANGLE OF Stewie, skiing. We see, behind him, **CHEESY LIVE ACTION 60'S STYLE STOCK FOOTAGE** of a moving ski slope. Stewie, in foreground, leans and dodges in silly fashion, and asynchronous to the topography of the live action footage behind him. He keeps glancing over at Stanford.

ANGLE ON Stanford, against the same type of background. He keeps looking over to check Stewie's position. We cut back and forth between them a couple times.

DIFFERENT ANGLE on Stewie, who is once again against a cartoon background.

STEWIE (CONT'D)

Well, I think I've toyed with him long enough.

Stewie flips open a small panel in his ski pole handle, revealing a small key pad. He hits a button and rocket boosters emerge from the back of his skis. They **ignite**, propelling him far past Cordray, who looks on in shock.

STEWIE (CONT'D)

And now I just sit back, relax and watch my progress.

He hits another button, and a metal enclosure **unfolds** from the backs of his skis, creating a small metal enclosure. Stewie throws his ski poles aside and goes into the enclosure.

INT. ENCLOSURE - CONTINUOUS

There's a club chair and a fireplace. The small room is actually quite comfortable looking. There's a small window on the side, through which we can see the slope racing by. Stewie sits in the chair and clicks a remote. **Classical music** begins playing. He pours himself a cup of tea and opens a book and begins to read.

STEWIE

Oh, Al Franken, you make the facts go
down so easy.

Stewie reads for a very long beat, then picks up the remote.

STEWIE (CONT'D)

Well, let's check our progress, shall we?

He clicks the remote, activating a monitor on the wall in front of him. We see a POV shot of the front of the skis rapidly approaching a tree. Stewie **screams**.

EXT. SKI SLOPE - CONTINUOUS

Stewie's contraption crashes into the tree, **shattering** and sending him **tumbling out**.

EXT. BOTTOM OF THE SKI SLOPE - MOMENTS LATER

Stanford crosses the finish line, **sliding** to a stop.

STANFORD

Ha ha!

Mrs. Cordray and Timmy **jump for joy**. Stewie and Brian glumly approach the finish line on foot.

STEWIE

(SIGH) Well, that's it, I suppose.

BRIAN

Listen, I'm really sorry, Stewie. I know how much Rupert meant to you.

STEWIE

I don't know, Brian, maybe this is a sign that you were right. Maybe I am getting too old for Rupert. I guess I've just gotta let him go.

BRIAN

Wow. That's very grown up of you, Stewie.

Timmy walks over, holding Rupert.

TIMMY

Hey dog, let's go! My dad won you fair and square!

STEWIE

You're not really gonna live with them, are you?

BRIAN

No. You're not really over Rupert, are you?

STEWIE

No.

BRIAN

Understood. (LOUDER, FOR TIMMY'S BENEFIT) You know, you're a pretty good athlete, Stewie.

STEWIE

Thanks, Brian.

BRIAN

You know who else is a good athlete?

STEWIE

Who?

BRIAN

Jaromir Jagr.

STEWIE

Why's that?

BRIAN

'Cause he's a Czech!

Brian and Stewie both **body check** Timmy from either side, knocking him over. Timmy **yelps** as Rupert flies up in the air. Stewie catches him and both he and Brian run off.

BRIAN (CONT'D)

How are we gonna get out of here?

STEWIE

You still got the starting gun?

BRIAN

Yeah.

STEWIE

Give it to me.

Brian gives Stewie the starting gun.

EXT. ASPEN INTERSECTION - DAY

A MILD-MANNERED LOOKING MAN pulls up to a red light. Suddenly Stewie pops up in the driver's side window, jamming a gun in his face.

STEWIE

GET OUTTA THE FUCKING CAR!

MILD-MANNERED MAN

STEWIE

AAAAAA! AAAAAA! OH, GOD,

GET OUTTA THE FUCKING CAR!

DON'T KILL ME! FOR THE LOVE

RIGHT NOW, MAN, GET OUTTA

OF GOD, AAAAAA! I'LL DO

THE FUCKING CAR! DO IT,

WHATEVER YOU WANT! AAAAAA!

GODDAMN IT, I'LL FUCKING

OH GOD, OH GOD! AAAAAA!

KILL YOU! GET THE FUCK OUT

AAAAAA!

OF THE FUCKING CAR!

Over the course of the previous dialogue, the guy has scrambled out of the car, and Stewie and Brian have gotten in. They **peel away**. On the shot of the car pulling away:

BRIAN (O.S.)

Did we just carjack someone?

STEWIE (O.S.)

We sure did, Brian. We sure did.

CUT TO BLACK:

END OF SHOW